

BY THE WRITERS OF "WAITING FOR THE ROBERT E. LEE"

HITCHY KOO

WORDS BY
L. WOLFE GILBERT

MUSIC BY
LEWIS F. MUIR & MAURICE ABRAHAM'S



WATSON SISTERS

F.A. MILLS
122 WEST 36TH ST
NEW YORK

28

HITCHY KOO

D. M. HOOKER & SON
PIANO & ORGAN
HOOPERSTON, ILL.

Hitchy Koo 42.

WORDS BY
L. WOLFE GILBERT

MUSIC BY
LEWIS F. MUIR & MAURICE ABRAHAM

*W. F. Davis
3818 Pa. St.
Gary Ind.*

THE CITY FOUR
CHICAGO, ILL.



STANLEY WARNER

Hitchy Koo

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS

CHORUS.

Oh. ev - ry evening hear him sing. it's the cut - est lit - tle

thing. got the cutest lit - tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh. simply meant for Kings and queens, don't you ask me what it

means. I just love that Hit - chy Koo, Hit - chy Koo, Hit - chy

ETC.

Hitchy Koo

It's the cutest little thing,
Got the cutest little swing.

PLAY IT OVER



"Take Me To That Swanee Shore."

Words by
L. WOLFE GILBERT

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Music by
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa - nee shore, -

so I can see old Mam - my dance once more, - Old Black Joe, -

Han - nah Snow, - There's Dad - dy and Mam - my, there's Epit - ram and Sam - mie

L - ry one there - to have a ju - bi - lee, - The boys just ar - rived - up on the

ETC.

Take Me To That Swanee Shore

The Hit of Gertrude Hoffmann's New
Review at the Winter Garden.

HARDING'S JIGS AND REELS.

A Collection of 200 Jigs and Reels.
The Only Thing of its Kind.

"Hitchy Koo"

Words by
L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR &
MAURICE ABRAHAMSON.

CHORUS.

Oh, ev-ry evening hear him sing, it's the cut-est lit-tle

thing, got the cut-est lit-tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

Oh simply meant for Kings and queens, don't you ask me what it

means, I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

E T C



Ragging the Baby to Sleep

Nothing like this ever written before. Certainly in a field by itself.

Hitchy Koo

It's the cutest little thing,
Got the cutest little swing.

PLAY IT OVER



"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, ba-by,

ba-by you rock and rock with ba-by, Like some one old-er,

rests her head upon your s-oulder. You don't have to change the ba-by's - lul-la-by

She won't cry, don't you try, Eyes you're rub-bing.

E T C.

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SM 2044

"Hitchy Koo"

Words by
L. WOLFE GILBERT.

Music by
LEWIS F. MUIR &
MAURICE ABRAHAMS

Moderato.

The piano introduction is in 2/4 time, marked Moderato. It features a treble and bass clef. The treble clef starts with a forte (f) dynamic and contains a series of chords and eighth notes. The bass clef provides a steady accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

Voice.

If you've got an ear for mu-sic then just
Oh it acts just like a ton-ic to my

The vocal line begins with a repeat sign. The piano accompaniment is marked piano (p) and features a steady accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat).

gath - er near, — Tell me, can't you hear it buz - zin'
love - sick heart, — I can - not wait till eve - ning till that

The vocal line continues with the lyrics. The piano accompaniment continues with a steady accompaniment of chords and eighth notes. The key signature has two flats (B-flat and E-flat).

in your ear;— Is it mu - sic? sure it's mu - sic, it's the
 thing will start;— Do I love it? sure I love it, of my

best you'll ev - er hear, It's my ev - er lov - in' hon - ey, call - ing
 life it is a part, like the voice of cu - pid send - ing me his

ba - by dear, Say ain't that mu - sic weired,
 lit - tle dart. Say ain't that mu - sic weired,

strang - est you ev - er heered? Say, don't you be — a - skeered lis - tent!
 strang - est you ev - er heered? Say, don't you be — a - skeered lis - tent!

CHORUS.

Oh. _____ ev-ry evening hear him sing, _____ it's the cut-est lit-tle

The first system of the chorus features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a *p-f* dynamic marking. The vocal line starts with a whole note chord, followed by a series of eighth notes and quarter notes.

thing, _____ got the cutest lit-tle swing, Hitchy Koo, Hitchy Koo, Hitchy Koo.

The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords in the left hand. The vocal line includes a melodic phrase that repeats the words "Hitchy Koo".

Oh _____ simply meant for Kings and queens, _____ don't you ask me what it

The third system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment. The vocal line includes a melodic phrase that repeats the words "Hitchy Koo".

means, _____ I just love that Hit-chy Koo, Hit-chy Koo, Hit-chy

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part features a final chord in the right hand and a bass line with chords in the left hand. The vocal line includes a melodic phrase that repeats the words "Hit-chy Koo".

Koo. Say he does it just like no one could, When he does it, say, he

does it good. Oh ev- ry evening hear him sing,

It's the cut- est lit - tle thing, got the cut - est lit - tle

swing, Hit - chy Koo, Hit - chy Koo. Koo.

"Waiting For The Robert E Lee"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

Chorus *p*

Watch them shuff - lin' a . long See them shuff.

- lin' a long Go take your best gal

real pal, Go down to the lev ce, I said to the lev-

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Waiting for the Robert E. Lee

The Reigning Hit of
the Day. You hear it
Everywhere.

Don't Break My Heart

The
Greatest
Latest
Ballad

"Don't Break My Heart"

Words by
EDGAR LESLIE.

Music by
MAURICE ABRAHAMS

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Chorus.
Slow and Dreamy

Don't break my heart Oh, hon-ey don't let us part, Please give me

p-f Slow and Dreamy

just one more start, I'll make you feel so proud to know I love you

That you'll let me kiss and hug you. Oh, can't you see I'm sor - ry

as I can be, So please be lenient with me, Hon-ey, don't break my

ETC.

ANY OLD PORT IN A STORM

The great Bass Song. Even better than
Asleep in the Deep.

"Oh! Shush"

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L. WOLFE GILBERT

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Music by
LEWIS F. MUIR
MAURICE ABRAHAMS

CHORUS. *p-f*

All she would say_ was shush, All she would say_ was
shush. She would talk for a while_ then she'd say with a smile,
Stop your chatter and your pat-ter Oh shush! What can the poor_ girl
mean, It's the strangest case I_ have seen_ And the



Bye, Bye, Sal.

is a quaint, contagious song; the kind everyone joins in and sings. Another typical cabaret song.

Oh! Shush!

Shush is strictly an original song. They are all singing it. It is in the atmosphere. In every New York cabaret it is the one best encore song.

★ ★ ★
MAPLE CITY FOUR
CHICAGO, ILL.

"Bye, Bye Sal"

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L. WOLFE GILBERT

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Music by
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and
MAURICE ABRAHAMS

CHORUS

Bye, Bye Sal - ly see you some more.
p-f
See you some more, I'm bound to see you some more; And when I'm
gone I'll send you - post-cards ga - lore, I'll keep the mail - man
bus - y diz - zy Bring - ing those love - notes to you. Sal - ly

"Ragging The Baby To Sleep"

Words by
L. WOLFE GILBERT

Music by
LEWIS F. MUIR

CHORUS

That rag-time walk with ba-by, ba-by, ba-by,

ba-by you rock and rock with ba-by. Like some old-er,

rests her head upon your shoulder. You don't have to change the ba-by's hu-la-by

She won't cry— don't you try— Eyes you're rub-bing etc.

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Ragtime Cowboy Joe

This is the absolute novelty.
You can't keep quiet when
you hear it.

Words by
GRANT CLARKE.
CHORUS.

Music by
LEWIS F. MUIR,
MAURICE ABRAHAMSON.

He al-ways sings rag-gy mu-sic to the cat-tle, As he

swings back and for-ward in the sad-dle On a

horse that is syn-co-pat-ed, gait-ed, And there's

such a fun-ny me-ter to the roar of his re-peat-er. How they run when they

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Ragging the Baby to Sleep

Nothing like this ever written
before. Certainly in a field
by itself.

"SICILIAN CHIMES"

The Most Beautiful Piano Piece
Ever Written.

"Take Me To That Swanee Shore."

Words by
L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR.

CHORUS.

Oh won't you take me to that Swa - nee shore, -
so I can see old Mam-my dance once more, - Old Black Joe, -
Han-nah Snow, - There's Dad-dy and Mam - my, there's Epit-ram and Sam - mie
Ev-ry onesthere to have a ju - bi-lee, - The boys just ar-rived up on the
ETC.

Take Me To That Swanee Shore

The Hit of Gertrude Hoffman's New
Review at the Winter Garden.

MAPLE CITY FOUR
CHICAGO, ILL.

Oh! What a Night

it was the first night it was sung! Emma Carus must have taken twenty encores. She could have been singing it yet.

"Oh What A Night."

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L. WOLFE GILBERT.

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Music by
LEWIS F. MUIR
and
MAURICE ABRAHAMSON.

Marcia (Sto-wly.)

Oh, oh, oh, oh. Oh what a night! - Oh what a night! -
Oh what a night! - Think-ing of it gives me de-light - This night of mys-
ter-y goes down in his to-ry Oh, oh, oh, oh, Old pal of mine. -
Left home at nine. - Oh what a time I love my wife but Oh, oh you kid.
Oh what a night. - night.